
RiFLE
comix
END THIS WAR.
LEVEL 1
WRFL
Programming Guide
Spring 2019
FREE FOR ALL!

So, I've been a volunteer at the station for longer than most of the DJs, probably. I haven't been around as long as some, but I've been here long enough to see directors come and go, shows start up, change, and end, and see the studio go from a basement in Whitehall to our new home in the Student Center. I wasn't even initially very invested in volunteering at the station; it's something my girlfriend wanted to do together, and I said I'd give it a shot and here I am now as the current Programming Director at the station. I think what attracted me is that the people here are unique and open like no others and I'd always been kind of a different person compared to those around me. I got to meet a lot of new people and learn about a lot of new music that I had never heard of before and that got me engaged with people that I wouldn't normally probably talk to very much...which kind of tumbled into me working here inevitably. And hey, here I am. I designed the schedule, I got to know a lot of new people, and I got to try a lot of new experiences, some of which were hits and some of which I don't think I'll be doing again. I think, for me at least, scheduling this many people was difficult because everyone is invested and deserves to be heard and it's difficult to decide who belongs where, when certain types of music will get the best listenership or who they'll pair well with. But I'm proud of how things worked out because I wasn't the only one working on the schedule, all the volunteers did, too.

Everyone contributed in their own ways and that makes this schedule special for me. I know that every schedule has the same degree of commitment put into it but it can be hard to see all those moving parts together unless you're the one having to make them all fit so, for me at least, it's as special as the first time that I got to really see all these moving pieces coming together into a cohesive season of music for us. There aren't a lot of places or people that can offer the types of opportunities offered at WRFL and I'm very happy to be a part of it and get to see it firsthand.

Seth Hilbert,
Programming Director



My dearest reader,

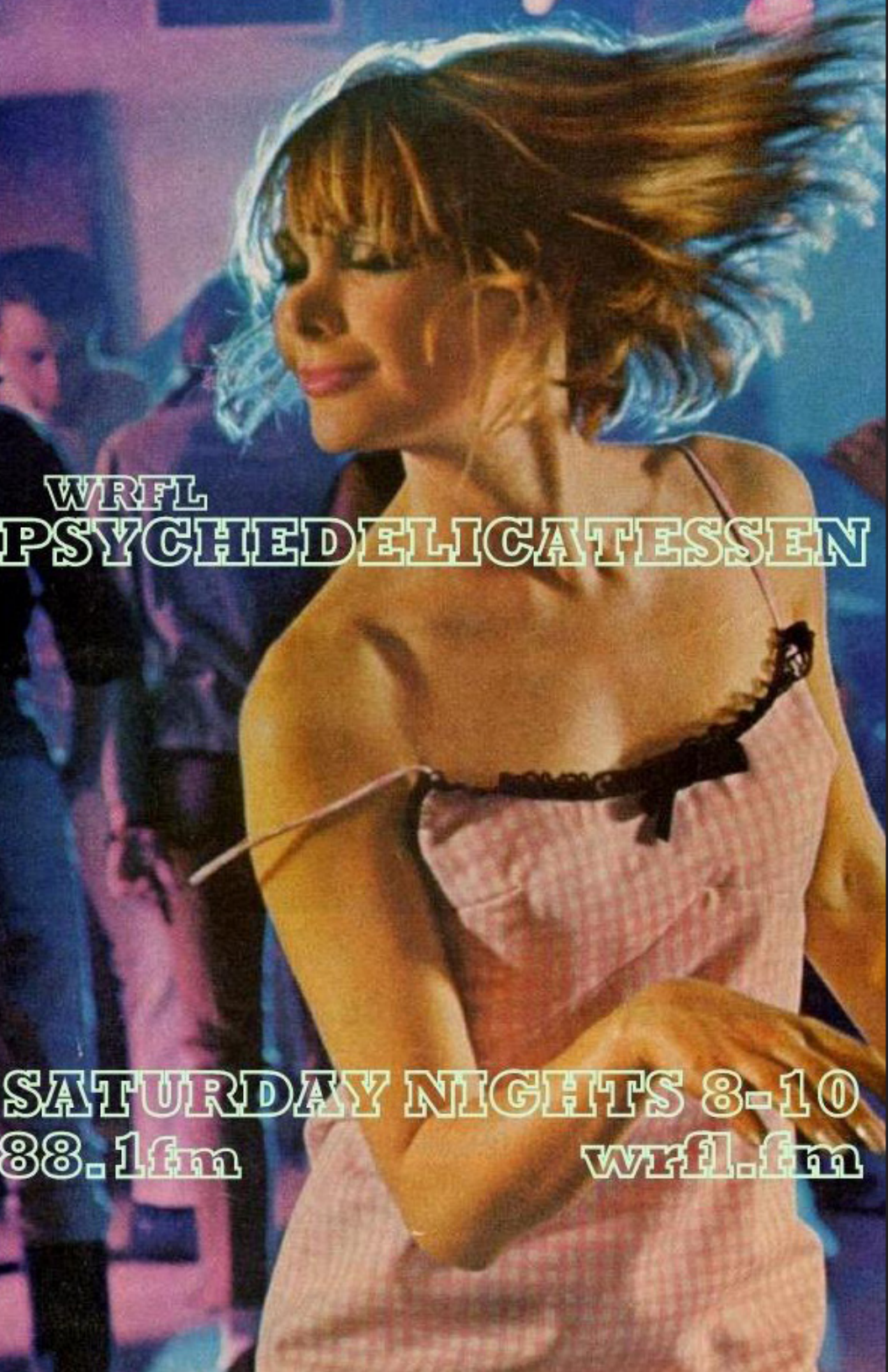
Please enjoy the collection of wonder about to unfold within your very hands. It is the fruit of so many amazing laborers that make WRFL the greatest college radio station around.

It has been a joy to create this issue of RiFLe Comix for you. Special thanks to those who sent their artwork to be shared with the world, as well as the folks who gave this a once-over to help proof.

To my fellow directors, I have loved spending my senior year with you. I'm so grateful for all the amazing opportunities WRFL has provided me. Here's to a new year in our new space!

Carry on bravely,

Emily Crace,
Design Director


WRFL
PSYCHEDELICATESSEN
SATURDAY NIGHTS 8-10
88.1fm
wrfl.fm

Hello RFLiens,

Welcome to this super mega amalgamation edition of the fall '18/spring '19 RiFLe. We've come a long way since the summer of 2018. We've moved back into the old footprint of our space in the Student Center but everything is all new and shiney! The walls, tables, windows (yes, windows!!) and shelves are anyway. Everything else, from the records and CDs to the posters and letters collected over the years (the essence of every founder, DJ, and volunteer) can still be found around and gives the "new" WRFL station a personality that has grown for (almost) 31 years!

A special thanks to Seth (I'm the girlfriend in his letter, haha) for putting together an awesome spring schedule, Emily for putting this long awaited issue together, and everyone who contributed their awesome skills to this issue!

Super special thanks to my team of Directors, they don't get enough credit for all they do.

Keep it locked,

Franki Arroyo
General Manager
88.1 FM // WRFL

88.1 FM wrfl.fm

7-9AM EVERY THURSDAY!

trivial Thursdays

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Join WRFL lifer **Mick Jeffries** and co-host **Leif Erickson**, along with a cadre of Lex-centric guests each week for two hours of #allthethings. It's all about community builders, do-gooders, artists, musicians, educators, and run-of-the-mill geeks, nerds, and beloved kooks … *your kind of people: Admit it!*

Trivial Thursdays — It's not just for breakfast anymore; *it's a bedtime snack if you're listening in Tokyo.*

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Do ya like jazz?

Find the best jazz programming in the region here:

Generations of Jazz
@ 6-8:00pm Sunday

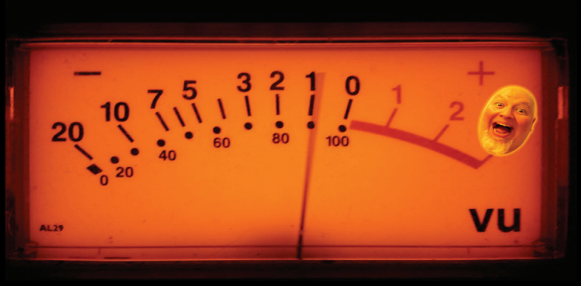
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Jazz Five Spot
@ Midnight-2:00am
Friday

Come celebrate 31 years of WRFL!

Performances by Quality Cable, Spud Cannon, Tiny Tiny and Cobra Man

Saturday, March 9th
@ The Smiley Pete Tadoo Lounge,
Doors @ 7, Music @ 8
Completely FREE!



Loud tunes. Loud noise. Loud mouth.

THE UNKLE FODDY SHOW

New and old Punk, Underground & Raging Indie.
Smart-aleck ranting too.

Fridays 8-10pm. Only on WRFL


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HIP HOP
Every Monday
10pm-midnight
Vinyl from the 70's,
80's, 90's and
2000's.
TUNE IN!


Aural Textures
Experimental Radio
Tuesday Night, 10-Midnight
Call In Live to be Part of the Mix
859-474-0668

WRFL FALL 2018 SCHEDULE

SUNDAY

11am
no AI morning

2pm
On Another Planet

5pm
WRFL DJ Hour

7pm
Oldskool Rave

9pm
Neverland Ballroom

12pm
Beam the Match

3pm
The Re-View

4pm
The World Beat

6pm
Generations of Jazz

8pm
The Records Division

10pm
Vaginas of Monolith

MONDAY

12am
Anarchy In The U.K.

2am
Groove It Or Lose It

5am
Woefully Unhip

7am
pacechaos

9am
Psychobilly Hour

10am
Democracy Now!

11am
Bits & Pieces

12pm
The Show v. Sounds

2pm
Philosophy Bakes Bread

4pm
Asleep At the Wheel

6pm
WRFL Talks

8pm
Tin Pancy Trust Hour

10pm
Old School Hip-Hop

TUESDAY

12am
Matt's Metal Mortuary

3am
Lo's Galaxy

5am
Milkshake Cravings

7am
The Classical Hour

9am
Democracy Now!

10am
The Blades

12pm
In The Pocket / WRFL Alumni Show

2pm
Green Talks

3pm
Just Beneath the Surface

4pm
Murmur

6pm
The Gay Hour

7pm
tuesday night music club

8pm
Squids will be Squids

10pm
Aural Textures w. Bitslip



WEDNESDAY

11am
What's Out There

2pm
Honey Has the Shingles

5pm
T-Bucks

7pm
Something Completely Different

9pm
Democracy Now!

10pm
Ireland gets next to you

12pm
The Foreplay Bang!

2pm
Away

4pm
cancelmeinnow

6pm
Campus Voices

8pm
DJ Joan

9pm
WEVL-Live!

10pm
Vampendy / The Mellow Recline

THURSDAY

12am
overnights

2am
Vinyl Interview

5am
The Anne-boy Hour

7am
Trivial Thursdays

9am
Democracy Now!

10am
From the Woods Kentucky

11am
All Tomorrow's Parties

12pm
Frownside Grind w. Eddie Crowe

2pm
Bedroom Soundclimax

4pm
Russian Radio

6pm
Rymanch Creek

8pm
The Fitness Gram Pacer Test

10pm
The Musical Box

FRIDAY

12am
Anne Five Spot

2am
Tea Time

5am
toast & jams

7am
Old Time Radio Drama

9am
Democracy Now!

10am
Whatever Works w. Trevor Whatever

12pm
The Grid

2pm
Be Kind, Please Rewind

4pm
John's Trijo

6pm
Phantom Power Double Hour

8pm
Uncle Paddy

10pm
Human Static

SATURDAY

12am
THE HARVEST

2am
Soul Movement

5am
Sleep Science

7am
Metal

8am
Ages 3 & Up

10am
Miss Tydal

12pm
Weapons of Choice

2pm
Playlist A.D.D.

4pm
All Things Heavy!

6pm
Radio-gestion

8pm
WEVL Psychedelicatessen

10pm
Serious Novelty w. Francis S. Hodson

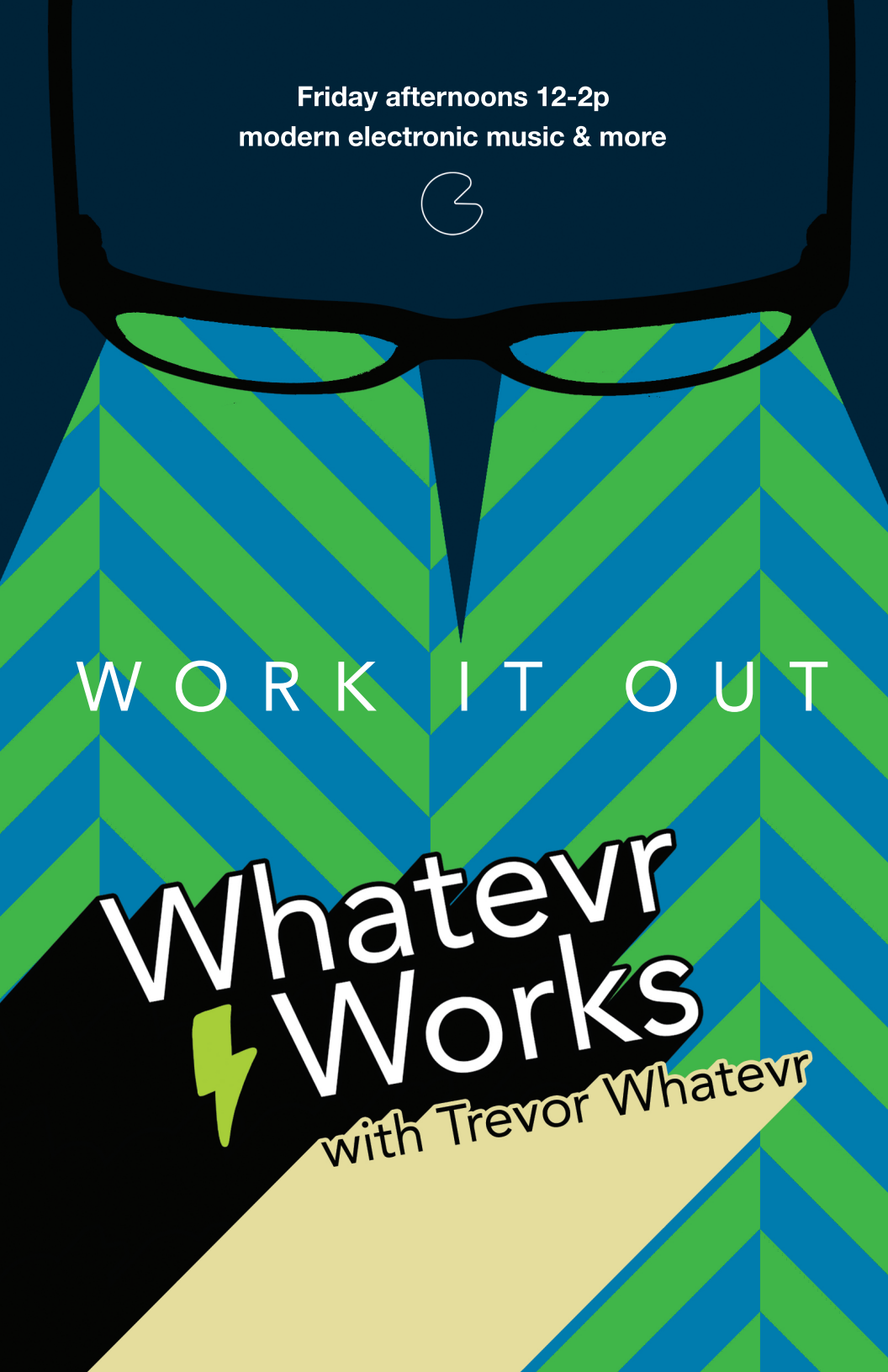
TUNE IN THIS SPRING

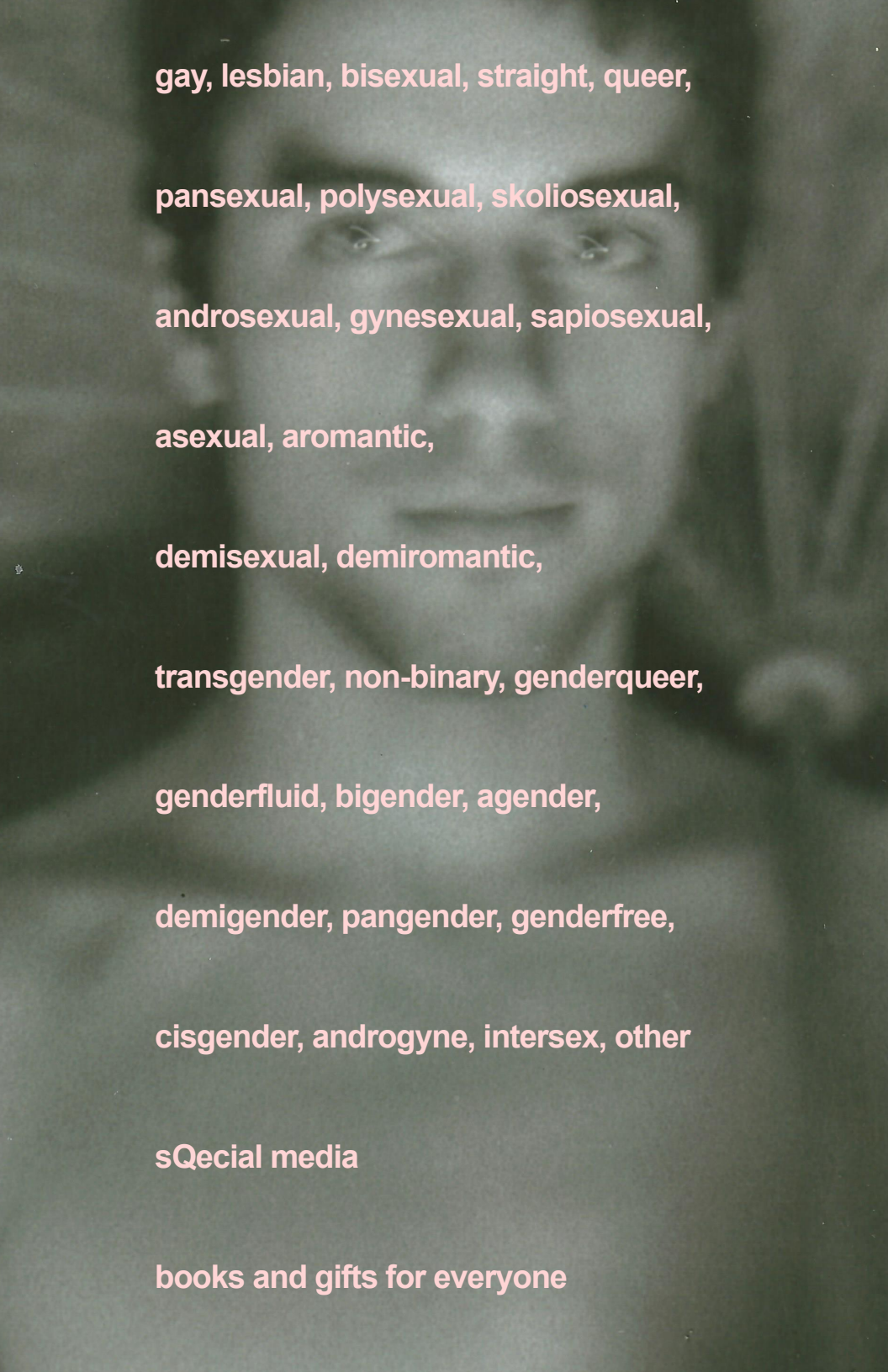
Thursdays
10 to 11am
88.1 FM
WRFL

FROM THE WOODS

KENTUCKY

www.FromTheWoodsKY.org

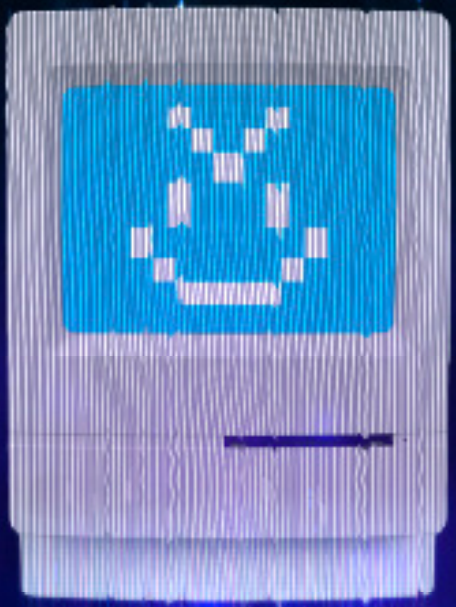

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gay, lesbian, bisexual, straight, queer,
pansexual, polysexual, skoliosexual,
androsexual, gynesexual, sapiosexual,
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demisexual, demiromantic,
transgender, non-binary, genderqueer,
genderfluid, bigender, agender,
demigender, pangender, genderfree,
cisgender, androgyne, intersex, other
sQecial media
books and gifts for everyone

On the crown of the world I stand, watching the stars prickle as light through a hole in a shade when my heart begins to jump in my throat. Panicked, I rush towards the cliff, a crash booms behind. Right off the edge I go, but stay afloat. Gently, I land on Saturn's rings and begin to skate. Around I go until I turn the corner, diving headfirst and landing with a splash. Down, down I swim, no need for air in my lungs, no need to breathe. I resurface amongst white petals of daisies wiggling to the beat of a soundless drum. My gaze travels up and so do I, carried by the rustling breezes under my wings. Settling down on a branch I flip around, and hit my bed with a jerk. I remembered reading a book about birds before I fell asleep.

dream - becky fulton

You can jailbreak any sound system.
Here's the key.



THE HEAVYSET

with Cass & Trevor Whatever

SATURDAYS 12-2a · RADIO FREE LEXINGTON

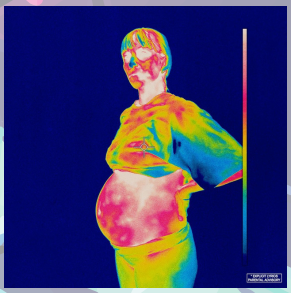
CAMILLA NERDSLEY SEZ STUFF..



S.T. 9-18

Avery's top ten tracks of 2018







George Clanton- "Make It Forever"

George Clanton is a young master of bedroom pop. On his record Slide, he blends elements of vaporwave and 90's pop in a masterful way, unlike anything else I've heard this year. On "Make It Forever," Clanton blends a choppy synth loop with a stellar drumline, that compliments his emotional vocal work incredibly. This one will make an aching heart bleed, but it's one of the best love songs I've heard all year. Best Lyric: "When you come back again, we can convene, and make it forever."

BROCKHAMPTON - "J'OUVERT"

J'OUVERT is the exact kind of comeback song I was expecting to receive from the rap/boyband collective BROCKHAMPTON. After a year of internal issues facing a member of the group being kicked out for sexual misconduct, the tight knit group of musicians had some frustration to let out. J'OUVERT is a fast, hard, experimental track that features some of the best rapping the group has even done, especially on the blistering, fame-criticizing verse from Joba. This track serves as a statement that BROCKHAMPTON is back, and they're coming for the top. Best Lyric: "When there's a rough patch, don't eye for the parachute. They goin' AWOL the second that the light goes on."

MGMT - "She Works Out Too Much"

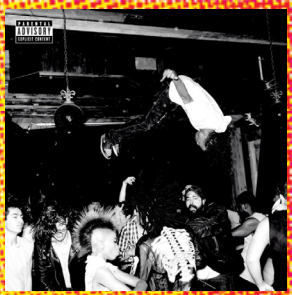
Back in March, indie pop starlets MGMT dropped my favorite record of the year. Little Dark Age was a triumphant comeback album from the group, and it featured some of the best synth-pop revival tracks I've ever heard. The first song on the record, She Works Out Too Much, stole the show for me on the first listen. At the start of the song, a female workout instructor says "get ready to have some fun!" which automatically sets a precedent for the rest of the song. She Works Out Too Much is a fun, engaging and well composed synth pop jam with lyrics that get a little introspective once you read into them. I listen to this record just about every day months later, and this track is one of the reasons why. Best Lyric: Welcome to the shitshow,
Grab a comfortable seat,
Find me in the front row,
Facing the music, anyone can see."

Playboi Carti - "Love Hurts"

Playboi Carti released the most ambitious and well put together albums of 2018 with Die Lit. "Love Hurts" is a representation of what the rest of the record means to me. The song has a very simple, yet intense beat that will shake your speakers. Carti's rapping is also a bit minimalistic, but he uses this as an advantage to cut his way through the instrumental to create a sense of rhythm that gets your blood pumping. Paired with an excellent feature from Travis Scott, this track is what I would consider the cream of the crop for an already excellent year in hip hop music. Best Lyric: "Shawty want a rockstar, okay."

Parquet Courts - "Tenderness"

While their career as thought-provoking punk rockers has been very impressive so far, Parquet Courts took their abilities to new levels on their new record Wide Awake! The last track on the Danger Mouse-produced record, "Tenderness," is a very heartfelt ballad about feeling loved in our current world. Led by an excellent piano ballad, Parquet Courts shines at what they do best: making feel good music for worried people. Best Lyric: "Well I can't count how many times I've been outdone by nihilism. Joined the march that splits an open heart into a schism."







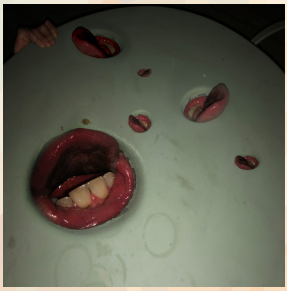
Disclosure - "Where Angels Fear to Tread"

I have been a huge fan of Disclosure since their debut record, Settle. Most know them for their song "Latch" with Sam Smith, but I know them best as one of the most progressive and talented electronic/house duos of the decade. Their last record Caracal was a step in a different direction than Settle, as it had more of a pop undertone to it. I liked the record, but I missed what Disclosure was known for. After a brief musical hiatus, the duo returned this summer with five singles. All of them were excellent house tracks, but the best by far was "Where Angels Fear To Tread." The main feature of this cut is the 1960's jazz singer vocal sample from The Four Freshmen, which works very effectively in leading the beat for the song that'll make you want to dance. Tracks like this make me think that Disclosure is about to get back to their roots, and I couldn't be more excited. Best Lyric: "Fools rush in where angels fear to tread, ad so I come to you, my love, my heart above my head."

Death Grips - "Dilemma"

Known for being one of the most eclectic, weird and downright original acts in music, Death Grips has had an explosive career in making punk/hip hop crossover wonders. Their newest outing, Year of the Snitch has definitely taken more inspiration from rock music, and it translates the best onto the song "Dilemma". The track starts with a brooding voiceover from Shrek director Andrew Adamson (because why not?) saying that the band has a dilemma. Straight off from that, an electric synth riff is paired with pounding drums from Zach Hill and a fuzzy bassline from Tool bassist Justin Chancellor. This instrumental would be enough

for me, but MC Ride delivers one of the best vocal performances of his career to tie it all together. Death Grips isn't for the faint of heart, but if you're up for a truly original musical experience, strap in and turn on "Dilemma." Best Lyric: "They have a dilemma, but they'll win their dilemma."



JPEGMAFIA - "1539 N. Calvert"



In an era of clout chasing, industry hungry rappers, JPEGMAFIA is a breath of fresh air. The former U.S. Army veteran formed his hip hop chops while stationed in Japan, and developed an interesting style of production that borders on industrial at times. His lyrics tackle varying topics that piss the rapper off, mostly dealing with alt-right 4chan trolls and political deviants. The opening track of his 2018 tape Veteran "1539 N. Calvert" serves as a mission statement for the rapper's stance on the industry of rap. He doesn't care if you're from the 6 or if you don't make your own beats, he's coming straight for your neck every time. Backed by a foot tapping beat that





gets stuck in your head for hours, this track is one of the best rap songs of the year. Best Lyric: Fuck a diss, boy, I'm dragging bodies like it's Metal Gear. I don't care bout your fuckin' status, Peggy got no fear."

U.S. GIRLS - "VELVET 4 SALE"

U.S. Girls is the solo effort of Meg Remy, who has been making near-psychedelic pop music for over a decade. I had not heard of US Girls until their newest record, but the first song I heard from it caught my attention immediately. The largest appeal of the group is the gentle yet powerful voice of Remy, that reminds me a bit of Cocteau Twins' Elizabeth Fraiser. Her talent is on full display on the track "Velvet For Sale," an emotional ballad that draws concern to the safety of women and children in the current world climate. Best Lyric: "It's all just friction, But don't forget the revenge. Act like you got some velvet for sale, then, you destroy their hope for deliverance."

MELODY'S ECHO CHAMBER - "SHIRIM"

One of the records I had been most excited for in 2018 was the new effort from French psychedelic rocker Melody Pritchett. After her romantic split from Kevin Parker of Tame Impala, I wasn't quite sure where her career's sound was headed, because Parker also produced her debut record. After a 5 year hiatus, Melody's Echo Chamber returned better than ever. The final track on Bon Voyage is by far the best, as it features one of the catchiest guitar riffs I've heard all year. Pritchett's soothing and melodic voice ties this one together as one of the best psych rock tracks of the year. Best Lyric: "If you try to read my thoughts, I hope you don't get close. Promise it would hurt me more than you know."

PHILOSOPHY Bakes Bread

Food for thought about life & leadership.

As of our launch on WRFL in January of 2017, we've had over 47,000 downloads from 100 countries! Thanks for listening and tell your friends!

Co-hosted by Dr. Eric Thomas Weber of Educational Policy Studies @UKY & Dr. Anthony Cashio in Philosophy @UVA Wise





MONDAYS @ 2PM

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1950's Style Rock N Roll

The Pacobilly Hour

WRFL

88.1 FM



Colonel Paco Chaos

Every Monday 8 am EST

Tune in at www.wrfl.fm

Let's play a game in the field of perception.
Let's play a game in our minds.
Perhaps your real is just an illusion.
Or perhaps your real so more real than mine.
We can trick ourselves into
believing everything will be just fine.
So we dance across the floor
making it up as we go.
Try not to notice, just go with the flow.
It's like free expression jazz, played
on a cultural scale.
Let those who remain tell the
truth of our tale.

-MOODY 2019-

photo by Brian Manke



photo by Cassini Griffin





photo by Clay Greene





designs by Wade Pergram



photo by Will Fenwick

while I gamed, but I will now... Old Time Radio Drama, it was great hearing "Hitchhikers Guide"... The Grid, this is my Friday staple, and Frank is great... And to everyone else, never think no one is listening, even at 3am WRFL is playing on my headphones drowning out snoring and other bodily sounds.

The shows I miss most are the Indian Music from Thursdays with Vena Bundsen. I grew up listening to her and nothing has been able to replace the void she left. "Emo Night" was just a great show, partly for the music, but partly for the story of the two hosts. I hope they are happy in Japan. "Stand Up and Scream" I miss mostly for the music. I kind of miss the Surf Music on Fridays. Anyways, WRFL is great, and my hometown of Lexington is all the better for it's presence and that of all the great people who contribute.

Take Care,
Brett Compton

Dear WRFL, 10/2/2018

Hey there! I hope everyone there is doing great. Thanks for the constant stream of tunes and goodies you all keep pouring out of my headphones. Before I start rambling, I want to request a Fall 2018 RiFLe, pleeeeasssse! Thanks to Phillip for sending me the last few issues, and in advance if you're the one sending the next one. And thanks to Emily for putting it together.

Alright, shout outs to my favorite shows... Fitness Gram Pacer Test, Hayleigh and Franki are hilarious, and I think I discovered the elusive Bluegrass Tree Squid, it wasn't an octopus... The HEAVYSET, I need more electronica, so just thank you... Whatever Works, so thank you Trevor for more electronica... Bits and Pieces, I wish I would have paid more attention to music


S›U›B
P‹O
TINY LIGHTS • HAZEL'S WREATH
EVERY BAND HAS A SHONEN KNIFE WHO LOVES THEM


alumni
photos
by Brian
Manke


YOU ARE
WHAT
YOU ARE



the Percy Trout Hour

20 Years on WRFL
1999 – 2019

88.1 FM wrfl

THE PERCY TROUT HOUR

The Grooviest Tunes and Found Sounds from all over the Globe.

Mondays 8pm to 10pm • WRFL 88.1fm, wrfl.fm



	SUN	MON	TUE
mid-2am	Real Vampire Hours	Something Completely Different	Matt's Metal Mortuary
2-5am	If You Know You Know	Hearing with the Ear	Darsen's DJ Debut
5-7am	--	Sleep Science	RedRadio
7-9am	Nocturnal Nights	Paco Chaos Pacobilly Hour	Classical Hour
9-10am	Neverland Ballroom	Democracy Now	Democracy Now
10-noon		Exit Strategy From the Woods	Bindle
noon-2pm	Down the Hatch	Passo(nate)	Ben Bits & Pieces
2-4pm	Barstools & Streamers	Philosophy Bakes Bread	Clay G
4-6pm	World Beat	Asleep @ the Wheel	Indrani Gets Next to You
6-8pm	Generations of Jazz	WRFL Talks	The Gay Show Tuesday Night Music Club
8-10pm	Records Division	Percy Trout Hour	Electrosphere Frontside Grind
10-mid	Anarchy in the UK	Old School Hip Hop	Aural-Textures



2019 SPRING SCHEDULE

photo and design by Emily Crace



From all the way to the left: (standing) Franki Arroyo, Seth Hilbert, Clay Greene, Tre Lyerly, Anna Stamm, Cassini Griffin, John Burke, Chris Browning, Becky Fulton, Avery Rondinelli, Ben Allen, Emily Crace, Noah Oldham, Jason Sogan



From all the way to the left: (kneeling) Reese Fleming, Alex Schroeder, Allison Pin, Edison Dupree

photo by Reese Fleming

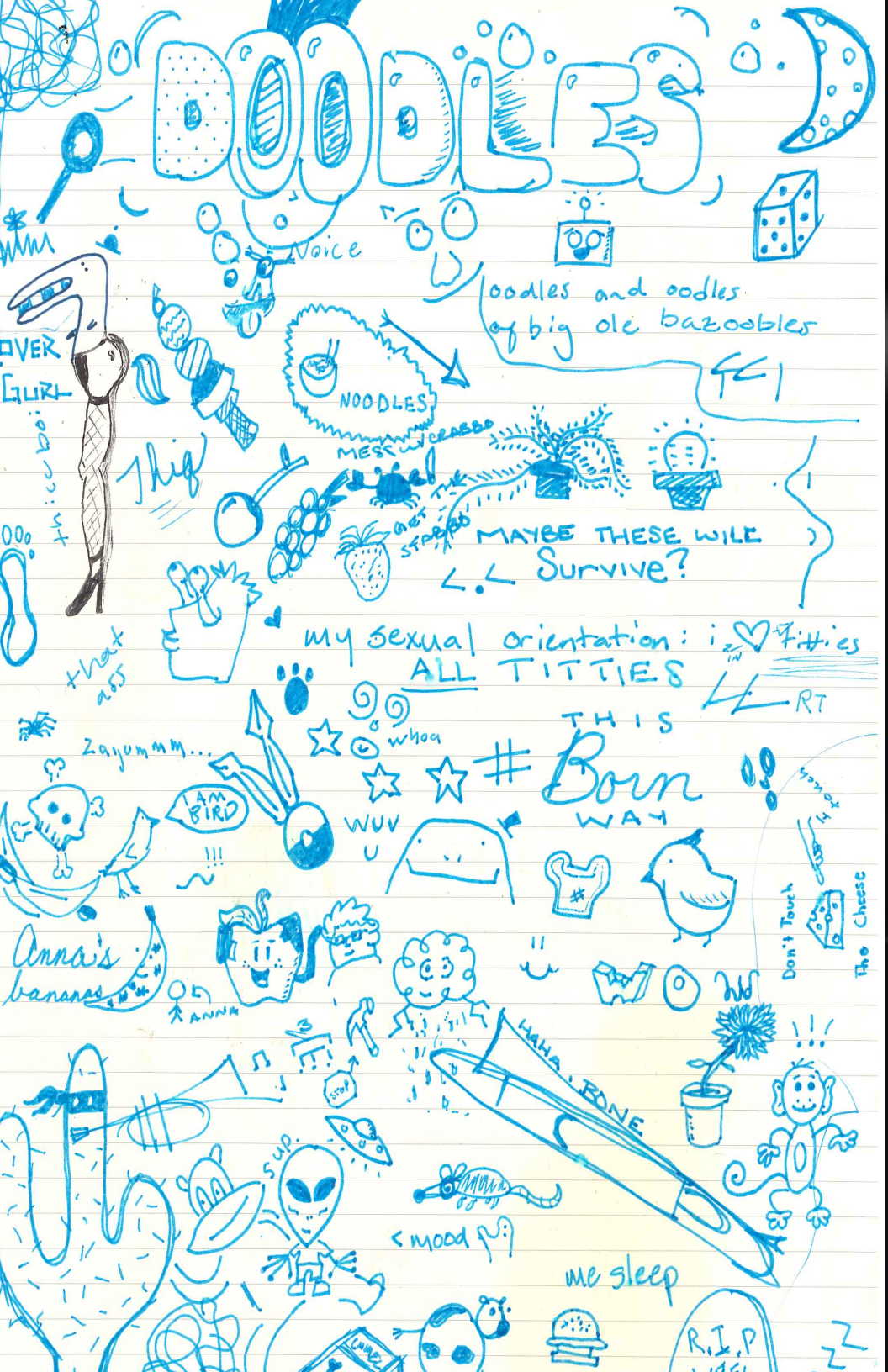

DOODLES
Voice
oodles and oodles of big ole bazoobles
OVER
GURL
NOODLES
MESS
MAYBE THESE WILL Survive?
my sexual orientation: i ♡ titties
ALL TITTIES
RT
THIS
Born
WAY
whoa
WUV U
Zayumm...
I AM BIRD
Anna's bananas
ANNA
HAHA, BONE
sup
mood
me sleep
R.I.P
Don't Touch
The Cheese



photo by Will Fenwick

Janelle Monáe:
The Afrofuturist Queen We Need but Don't Deserve

Dirty Computer walking by, if you look closer you'll recognize, I'm not that special, I'm broke inside, crashing slowly, the bugs are in me...

Janelle Monáe's Dirty Computer deposits us in a world foreign and futuristic and yet altogether too familiar - a hallmark of the afrofuturist genre. Dirty Computer is a visual album, representative of Monáe's own experiences in addition to capturing the master narrative of women, Black people, and those lgbtq+ identified (Lesbian, Gay, Bisexual, Transgender, Queer, and additional identities) in the United States. An album that is gracefully heavy-handed, Dirty Computer opens with a description of Monáe's character, an individual who is contaminated with a 'bug'. This is a clear reference to conversion therapy, a pseudo-scientific process designed to make lgbtq+ individuals straight with nightmarish consequences. Conversion therapy is, unfortunately, still technically legal (i.e., not banned) throughout many states in the country, including Kentucky. Not only this but police violence, underwear with the words "I grab back", genitalia, Jim Crow, Donald Trump, and immigration, are placed throughout the album with no actual metaphors, they're in plain sight. To see so many different experiences represented in

the album is no small feat, to be able to acknowledge and reflect back the pain that so many people have been experiencing the last couple of years is so rare in media.

Monáe's Dirty Computer represents a brilliant weaving together of various "-isms", heterosexism, racism, and homonegativity with a narrative accessible to so many. Dirty Computer is also a story of the friction produced when we consider what it means to be lgbtq+ identified, a racial-ethnic minority, a woman, and an American. Specifically, a pansexual, Black woman, who lives and has grown up in the United States. In a country in which we supposedly encourage freedom of expression and liberty, to experience prejudice and harm - is a slap in the face. And yet if you ask any African American person, any woman, any lgbtq+ individual, there's a high likelihood that they too have experienced bias because of their identity. With so much violence enacted on people of color, on women, and lgbtq+ people in media, it's inspiring to finally see someone "win".

Scenes of oppression are clear throughout Dirty Computer but I think Monáe's relationship with Tessa Thompson (both in real life and in the visual album) is worth mentioning. I've written before about the importance of visibility and representation in media, and I'll continue to do so until I fully see myself reflected back at me. Monáe identifies as pansexual, the potential attraction to any gender, and to be open about one's lgbtq+ identity is so important today. LGBTQ+ youth (and adults) are still being assaulted and attempting (and completing) suicide. Seeing yourself in media, seeing that you can thrive and experience love, when so much

media is about the negative experiences of lgbtq+ people, is more powerful than we think. One reason why seeing happy and loving relationships in the media between lgbtq+ people, one in which love overcomes hate, is because many youth do not always get this opportunity. We know that positive romantic relationships, for many, helps to reduce the impacts of depression (and many other negative outcomes like anxiety). Promoting this visibility (a loving relationship) is not only about empowering Monáe herself but empowering young people everywhere, regardless of identity.

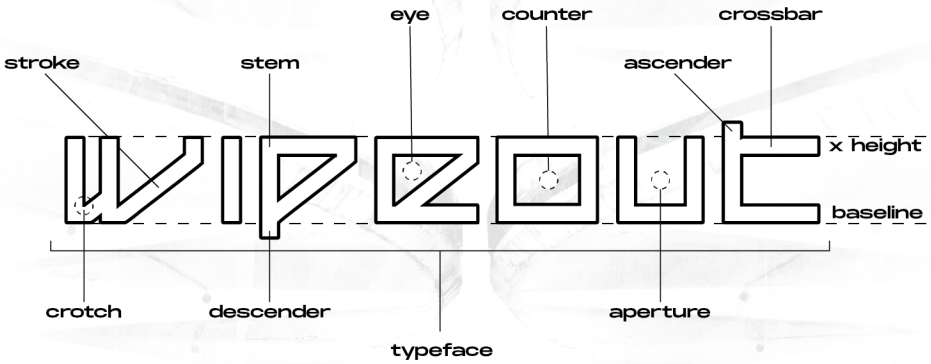
In lgbtq+ narratives, it is not uncommon to see references to a 'second puberty' (although for transgender people who transition this is very literal!). This 'second puberty' refers to the idea that when many adolescents are just beginning to figure out how to navigate romantic and sexual relationships (e.g., the disastrous awkward period we call middle school), lgbtq+ youth may not be doing so. This lack of experience may stem from any number of reasons, some lgbtq+ youth have not yet figured out their sexual or gender identity and as a result are confused about dating. Others may still be in the closet for fear of repercussions for being open about their relationships and sexual or gender identity. And yet above all of this is the acknowledgement that lgbtq+ people simply, do not have models for lgbtq+ relationships. When lgbtq+ (almost exclusively gay and lesbian couples) relationships that are not immediately dissolving or abusive are presented, they don't even get to portray classic signs of romantic affection like kissing (e.g., Modern Family's Mitchell and Cam not kissing until the second season!). How then, can we expect lgbtq+ youth to have positive relationships that are

inherently different from heterosexual youth when they don't know how to have positive relationships? Monáe again pulls no punches and shows same-gender loving throughout the visual album and is charged with sexual energy, modeling an lgbtq+ relationship in a healthy and positive way.

Dirty Computer, for me, represents so much more than just an album that I think will stand the test of time. It provides a master narrative for so many lgbtq+ youth, Black youth, and young girls to identify with, and to have hope with. I hope that many of you feel, or will feel after listening, the same. If not, I hope you can find your own album that brings you this much joy, an album that you share a story with (I'd also recommend the Car Seat Headrest re-release of Twin Fantasy last year). Seeing ourselves in media, in narratives, is more important than we give it credit for. I think when we have conversations (or arguments) about visibility, representation, and diversity in media, we often forget the real purpose of that representation. We don't know what we don't know. Sometimes, we are unable to imagine a world that we've never seen - that world is what Janelle Monáe has given us.

Until women can get equal pay for equal work, This is not my America
Until same gender loving people can be who they are, This is not my America
Until black people can come home from a police stop
Without being shot in the head, This is not my America
Until poor whites can get a shot at being successful, This is not my America...
Until Latinos and Latinas don't have to run from walls, This is not my America
But I tell you today that devil is a liar
Because it's gon'be my America before it's all over

~ Kay



Scan me

designs by Matthew Whattam

HELLO

Scan me

YOUR DESTINATION FOR ALL THINGS
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The Mellow Recline

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Whiskey

Wednesday couldn't come soon enough.

He paced the floor, counting 7 steps to the right, turn, 7 steps to the left.

It's sad to see a man so hopeful.

She told him, "Tuesday the sun will set on your sorrow."

Killing time is the only legal homicide, and

Every second that passed was a credit toward his future happiness.

Youthful hearts long for love, while lonely hearts long for freedom.

-Jenny Adkins

photo by Brian Manke

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